

BONES

A Musical for Young Voices
Based on Ezekiel's Visions

Since 1892

Words and Music by

WILLIAM ANDERSON

Musical Arrangements by

LAURA BERGQUIST

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Words and Music by William Anderson

Musical Arrangements by Laura Bergquist

"Dedicated to Rev. Randy Gauger who's
inspirational sermon and creative guidance
served as catalysts in the composition of
this musical."

CODE NO. 1806
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SUGGESTED AGE OF PERFORMERS

This musical was composed to accommodate flexibility in the age of performers. This will allow each performing group to maximize their use of talent and personnel. The musical was originally composed for 3rd through 6th grade students. There is no reason, however, that 7th and 8th grade unchanged voices cannot be included. This may even enhance songs like "Dem Dry Bones" which utilize a lower range.

If the performance tape is not used, Jr. high, high school, or even adult age performers should be used in the rhythm section of "Dem Dry Bones". Due to its' complexity, more mature musicians are essential here. Also, the need to perform this portion of the song in complete darkness (except for blacklight) requires that the music be memorized.

The parent and two children can be any age and any gender. The dialogue was actually written for an adult and two teenagers (Jr. high).

The skeletons should have some creative dance experience. High school girls were used during the premier performance.

The monster should be as tall as possible. The original performance involved a 6'6" man. With the monster's head, this resulted in a monster over 7' tall.

The voice of God should be that of an adult man.

PROPS

One Chair (Rocking Chair)
End Table
Lamp
Book Shelf
Large Black and White Puzzle (Self made)
Large Puzzle Box which shows a picture of completed puzzle
(White skeletons on a black background)
Various articles of gold jewelry, etc. which represent spoils from Jerusalem
Battery-powered lanterns for all slaves to carry during "Song of the Slaves"
Old town Gobo (See lighting)
Wheel-within-a-wheel transparency (See lighting)
Dry ice/fog machine (See lighting)

INSTRUMENTS

Piano
Synthesizer (if available)
Bass Guitar
2 French Horns
Tambourine(s)
Gong
Timpani
Rhythm Sticks (3-8 pair)
Cabasa
Handbells (one octave)
Slide Whistle

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Every theatrical production is limited by resources and available space. Obviously, lighting is an important element in this musical, and, if possible, care should be taken to provide quality lighting. The following technical suggestions are provided for your convenience.

The family living room should be lit using Roscolux color filters #05 and #80.

The slave's entrance should be lit using Roscolux color filter #19.

The "Old Town" gobo (#p-022) depicting the city of Babylon, may be purchased from Patterns Company, 6960 Sedan Avenue, West Hills, CA 91307 and was used with Roscolux color filter #10. The "Old Town" gobo may be used to depict the city of Babylon in Scene 2. When projected onto the front of the sanctuary, it will appear that the "slaves" are marching into the city.

The choir should be lit using Roscolux color filters #05 and #80.

The crowd scene should be lit with Roscolux color filter #02.

The Wheel-Within-A-Wheel was created by placing an overhead transparency in front of the iris of a Lycian Superarc 400 Follow Spotlight.



The Monster should be lit with a Roscolux color filter #73.

A dry ice fog machine should be used during "Dem Dry Bones". For best results, at least 30 lbs. of dry ice should be used. Lighting this should be a Roscolux color filter #59.

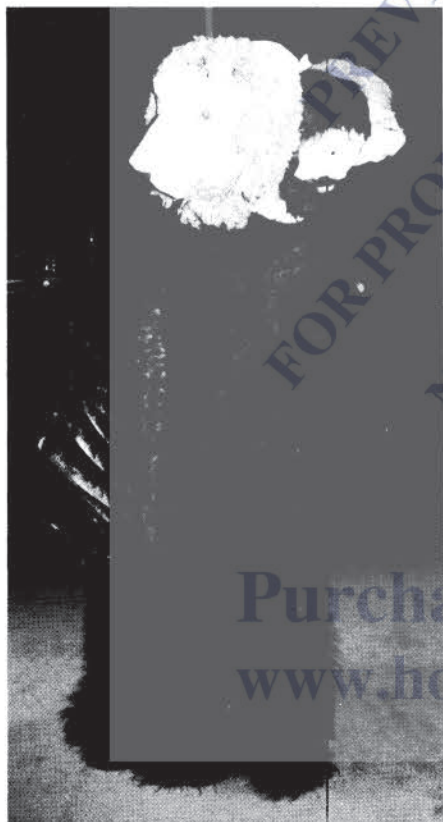
The dancing skeletons should be lit with 48" blacklights in single tube fixtures.

All of the above color filters and gobos, except the wheel template (gobo), are available through Walter Brewer Lighting Corp. affiliated dealers throughout the United States. To locate the dealer closest to you, call 918-493-7323.

CONSTRUCTION OF THE MONSTER COSTUME

A McCall's narrow sleeve pattern for gowns and robes (#5568) should be used. The fabric should be a brown shag fur. The sleeves must be made long enough to cover the hands. Sew the sleeves shut while leaving an inch opening on either side of the underarm seam. The gown should hang down to the top of the feet. Booties can be made from the fur by using a draw string to tie them around the leg.

The wings can be created by using turkey feathers. At least 12 feathers should be placed on each arm. Remember to arrange the feathers for use on the left and right, as on the turkey. Start with shorter feathers by the hands and work up. A 2" strip of weave canvas, frequently used in cross-stitching, can be used to secure the feathers. This should extend the entire length of the arm. Push the feathers into place while adjusting for length and the correct taper. After the feathers are in place, attach another piece of fur directly over the canvas. This should be slightly wider than the canvas, and should hide both the canvas and the quills. If necessary, use a black magic marker to darken the quills. Attach the strip to the arms with safety pins. If you position the feathers while the suit is on, the feathers will look more natural.



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CONSTRUCTION OF THE MONSTER'S HEAD

- A. Use tagboard or 2-ply poster board to form the base as indicated below. Attach the joints with masking tape.
- B. Cut notches for shoulders and add a breastplate for stability.
- C. For breathing and visibility, cut an opening in the front portion of the base.



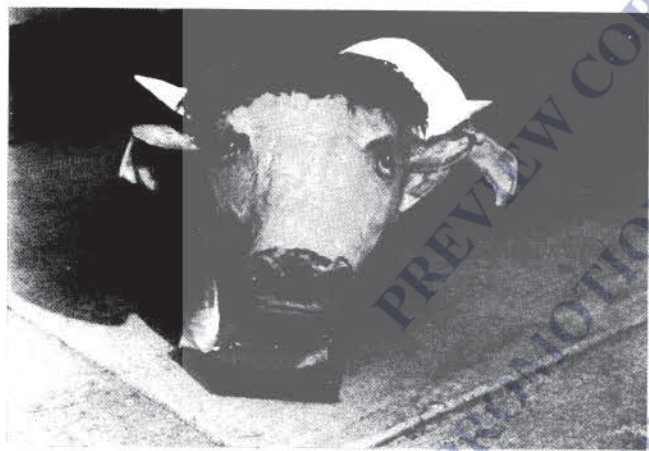
- D. It is best to construct each mask separately and then attach them to the central cylinder discussed above.
- E. Each mask should be created by molding papier mache (wheat paste and newspaper strips) over inflated balloons. Several layers are necessary for strength. Attach the individual masks to the base and continue building with papier mache, masking tape, and tagboard until the entire project reaches the desired shape and togetherness.



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- F. Small overlapped pieces of paper towel should be used for the final coat of papier mache. This will insure a smooth painting surface.
- G. Waterbase tempera paint should be used to cover the entire surface.
- H. A clean dust mop can be used to create the lion's mane, bull's top knot, and possibly the man's hair and beard (if other material is not available). The mop should be cut to the desired length and dyed with RIT Dye.
- I. For the comfort of the person wearing the costume, proper mask ventilation is necessary. This may be enhanced by cutting openings in the man's eyes, nose, and mouth.
- J. The Lion's head will probably be heavier than the opposite mask (Bull). Small plastic bags filled with sand can be placed inside the bull's head to assist with balance.





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CONSTRUCTION OF THE SKELETON COSTUMES

Simplicity pattern #5739 (Spring 1992) or any costume pattern which has a jumpsuit type body will work. The pattern should be oversized for easy movement. The material should be completely black broad cloth. Black socks and white cotton gloves comprised the rest of the costume. The gloves should be attached directly to the sleeves. A black hood should cover the hair and no make-up need be applied to the faces.

Depending upon the fullness of the leg and sleeve pattern, you may want to taper them. The opening should be placed in the back. Instead of facing, use bias tape and leave enough length to use as ties. Do not use zippers, but leave them open about the length of a zipper. The performers should then wear black tee shirts.



These photos were taken during rehearsal so the costumes would be visible. During performance the audience sees only the skeleton outline.

The bones can only be made of white 100% cotton. Nothing else will work as well under blacklight conditions. Pre-wash the white fabric, then apply Wonder-Under according to directions so the bones will adhere to the jumpsuit. After applying the Wonder-Under, cut out the bones according to your pattern. Place the bones on your jumpsuit by centering the skeleton (sternum) 3" down from the neckline at center front. You may need to shorten arm and/or leg bones according to the height of each dancer. Do not shorten the bones on the trunk of the body.





CHARACTERS

[In order of appearance]

PARENT

FIRST CHILD

SECOND CHILD

FIRST ISRAELITE

SECOND ISRAELITE

THIRD ISRAELITE

FOURTH ISRAELITE

FIFTH ISRAELITE

EZEKIEL

VOICE OF GOD

SONGS

SONG OF THE SLAVES.....	12
IF I ONLY KNEW WHAT I KNOW.....	16
HOW WILL I KNOW IT'S A VISION.....	21
WHEN HOPE IS GONE.....	32
DEM DRY BONES.....	37
WHERE EAGLES FLY.....	46
HOPE IS A HAPPENIN' HERE, HALLELUJAH!.....	52

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BONES

Words and Music by WILLIAM ANDERSON

SCENE 1 [A modern family living room]

Stage directions: Two teenage children are seated on the floor and appear to be working on a puzzle. Their Mom/Dad enters.

PARENT: Kids... come on. It's already past your bedtime.

FIRST CHILD: Please Mom/Dad, just a few more minutes. We're just about through.

PARENT: What are you doing? *[Walks over to the children]* Isn't that the puzzle you won at school last year?

SECOND CHILD: Sure is... and it's hard too!

PARENT: That's because it's only black and white. What a strange puzzle.

SECOND CHILD: It's supposed to be a picture of some bones or something.

FIRST CHILD: Not just bones... skeletons!

PARENTS: Skeletons huh?

FIRST CHILD: Yeah!... The title on the box says something about hope for the world. *[Picks up box and reads the title]* Here it is..."Ezekiel Offers Hope to the World". What's that supposed to mean?

SECOND CHILD: Just looks like a bunch of dancing skeletons to me.

PARENT: *[Finally understanding the symbolism]* I see... Those are dancing skeletons!

FIRST CHILD: But what do skeletons have to do with hope?

PARENT: Haven't you ever heard the story of Ezekiel and the "Valley of the Dry Bones"?

SECOND CHILD: I remember reading something about bones or skeletons coming alive or...

FIRST CHILD: *[Interrupts]* Oh yeah!... I remember. *[Runs over to a book shelf and brings back a book]* Here it is. *[Hands book to parent]*

SECOND CHILD: But I still don't understand what dancing skeletons have to do with hope for the world.

PARENT: Well... it could take a while, but if you can stay awake, I'll try to explain.

BOTH CHILDREN: Yeah!

PARENT: Something tells me I may regret this in the morning, but let's just have a Sunday morning Bible lesson on Thursday night... what do you say?

BOTH CHILDREN: Great!/Sounds good, Dad/Mom! *[Simultaneously]*

PARENT: *[Sits down in a nearby chair while children sit on the floor. Parent opens the book and begins to read.]* Now it all began many years ago, in the city of Jerusalem. God's people were living in great sin. Prophets had warned of the city's destruction, but only a few listened. After years of warning, God, through the hands of King Nebuchadnezzar, finally destroyed the city and took it's people captive in a city called Babylon. Here, beside the Chebar Shores... *[Voice fades]*

SCENE 2 [On the lonely road to Babylon]

Stage directions: Stage lights dim and the choir (slaves) enter from the back of the sanctuary. As the procession comes forward, many are holding lanterns, while others are carrying items of gold and silver.

SONG: "SONG OF THE SLAVES"

Song of the Slaves

Words and Music by
WILLIAM ANDERSON

$\text{♩} = 76$

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5

I.
*(Fr. Horn cue)

II.

10

I.
II.

15

mf

Come see the slaves of Is - ra - el, come see our trea - sures of

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*I. — from back of auditorium; II. — from front of auditorium.

(20)

gold. Come see us march - ing to Bab - y - lon, shar - ing our load,

(25)

bear - ing our souls. Come see the slaves of Is - ra - el, come see our

(30)

trea - sures of gold. Come see us march - ing to Bab - y - lon,

shar - ing our load, bear - ing our souls. Come see the

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(35) C/D G/D C/D D G/D C/D G/D D G/D

slaves of Is - ra - el, come see our trea - sures of gold. Come see us

C/D G/D (40) D C/D D

march - ing to Bab - y - lon, shar - ing our load,

C/D F/D Eb/D D (45) C/D D

bear - ing our souls. Come see the

C/D D C/D (50) D

slaves of Is - ra - el, come see our trea - sures of gold. Come see us

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55

C/D D C/D D C/D F/D E $\flat$ /D

march - ing to Bab - y - lon, shar - ing our load, bear - ing our

3 3

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60

D

souls.

II. (Fr. Hn. cue)

I.

decresc. to end

mf

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SCENE 3 [Somewhere in the city of Babylon]

Stage directions: as stage lights come up, Israelites begin to gather. They seem very upset about their situation. All are talking to their neighbors.

FIRST ISRAELITE: Quiet everyone! I think the message is clear. We've had enough! While the King gets richer and richer, we're treated like animals and held against our will.

SECOND ISRAELITE: Why don't we just leave?

THIRD ISRAELITE: Because they'd capture us before we crossed the river. Then who knows what would happen.

FOURTH ISRAELITE: Anything's better than this! Who got us into this mess in the first place?

FIFTH ISRAELITE: We did... we all did. Jeremiah warned us something like this might happen. We just didn't listen. God loves us... we just didn't listen.

FIRST ISRAELITE: Don't listen to that stuff! If this God loves us so much, why are we still here being treated like dirt?

FIFTH ISRAELITE: Because we had our chance and we blew it!

SONG: "IF I ONLY KNEW WHAT I KNOW"

If I Only Knew What I Know

Words and Music by
WILLIAM ANDERSON

Gently (♩ = 76)

G2

Am/G

G2

Am/G

mp

Since 1892

1. If I on - ly

p

5 G2

Bm7

Am

knew what I know, I would-n't do what I did, I would-n't be in the
seen what I saw, in - stead of noth - ing at all, I would have known that it

10

G2

G2

fix I'm in. If I did - n't say what I said, if I'd
was a sin. If I did - n't go where I went, if my

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(15) Bm7 Am D7sus

lis - tened in - stead, then my life would be wor - thy of Him.

time was well spent,

(20) D7 *mf* G2 Bm1892 Am (25) F

For the Lord a - lone we should glo - ri - fy, let His name on

(30) D7 Gsus4 G Em Em/D C2

earth be mag - ni - fied, let His might - y hand be up - on

(35) C D/F# D Am7/D 1. G2 Am7/G

you. Give glo - ry to the Lord. 2. If I'd on - ly

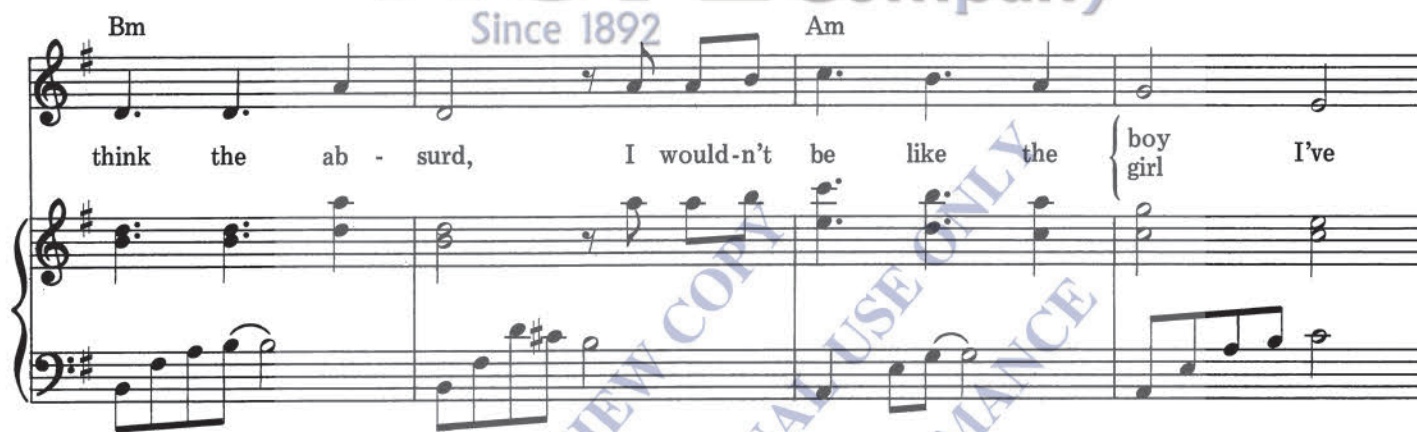
2. G2 *mp* G2 (40)

Lord. _____ If I'd on - ly hear what I heard, I would-n't



Bm Since 1892 Am

think the ab - surd, I would-n't be like the { boy girl I've



(45) G2 C/D G2

been. If I would-n't think what I thought, would-n't



Bm7 (50) Am Am7 Dsus

buy what I bought, then my life would be wor - thy of Him. _____



D7 *f* (55) G Bm Bm7 Am

For the Lord a - lone we should glo - ri - fy,

f

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F Since 1892 (60) D7 Gsus4 G

let His name on earth be mag - ni - fied, let His

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Em Em/D (65) C2 C D/F# D

might - y hand be up - on you. Give glo - ry

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Am7/D G2 (70) Am7/G G2 Bm

to the Lord.

piano solo *f*

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Am (75) F D7 Gsus4 G

G *mf* Em Em/D C

Let His might - y hand be up - on you. Give

D/F# D Am7/D (85) G Em Am

glo - ry to the Lord. If

F Ebmaj7 (90) Db C2

I on - ly knew.

rit.

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SCENE 4 [Family living room]

Stage directions: as the song concludes, stage lights dim and a spotlight comes up on the family.

FIRST CHILD: Things sure weren't going very well were they?

PARENT: They sure weren't... but to make things worse, many of the Israelites still didn't believe in God's love or in his power to free them.

SECOND CHILD: Where was Ezekiel?

PARENT: That's a good question because Ezekiel was also in Babylon. He'd been brought there as a slave like everyone else.

SECOND CHILD: Then why didn't he tell the people about God?

PARENT: Well... I'm not sure Ezekiel knew what God had in mind.

FIRST CHILD: Didn't God send him a message?

PARENT: Oh... He sent him a message all right!

SCENE 5 [Ezekiel's home]

Stage directions: Spotlight fades on family and comes up on Ezekiel who is on his knees praying to God.

EZEKIEL: Please God. My people mean no harm. Some show their temper, but only because they're discouraged.

VOICE OF GOD: Then you, Ezekiel, must speak. You must ask my people to turn from their sinful ways. Only then can they be free.

EZEKIEL: But who am I to speak of such things? I'm a common man with common means.

VOICE OF GOD: Blessed are you Ezekiel... and blessed will be your words, for they will describe the awesome power of God. Behold the visions I give unto you, and spread My truth through out the land.

EZEKIEL: Visions?... How will I know these visions Lord? [Ezekiel seems concerned that God has left his question unanswered] How will I understand?... How will I know? [Ezekiel falls asleep]

Stage directions: Spotlight fades during the introduction of "HOW WILL I KNOW IT'S A VISION" and various lighting techniques are cued by the musical score.

SONG: "HOW WILL I KNOW IT'S A VISION"

How Will I Know It's a Vision

Words and Music by
WILLIAM ANDERSON

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score begins with a vocal line on a whole note, followed by a piano introduction. The piano part features a series of triplet chords in the right hand and single notes in the left hand. The tempo is marked 'mysteriously' and 'slight rit.' towards the end of the piece.

5 Fm Fm/Eb Db Fm Fm/Eb Cm

1. How will I know it's a vi-sion, Lord? Will it be just as it seems?
How will I know it's a vi-sion, Lord? Will it be just as it seems?

10 Db Eb 7 Cm Fm Fm/Eb Dbmaj7 Db 1. Eb 7sus Eb 7

Can I be sure that I un-der-stand ex-act-ly what it means?
How can I guess when I'm un-der-stress and your the mak-er

15 2. Eb sus Eb 7 Driving (♩ = 144), in 2 G Fm [The Wheel-in-a-Wheel appears]

of my dreams.

Driving (♩ = 144), in 2

20 Fm Eb Db

Look up in the sky. Way Can up
What do you be-hold? Can it

B $\flat$ (25) Fm Gong

in the air. Wha' do ya' see there? Shh —
 be the sun? Is it a vi - sion? Shh — Shh —

(30) $\text{♩} = 96$ Fm2 Since 1892 Fm Eb

1. What a vi - sion

(35) Fm Eb Eb Fm Eb Fm

he did see caus - ing quite a glare, it was a wheel in - side a wheel

(40) Eb Fm Eb Fm2

way up in the air, way up in the air.

(45) Fm Bbm Eb Fm

Way up in the mid-dle of the air, way up in the mid-dle of the air; —

(50) Fm Fm/Eb Fm/Db Fm/C Fm/Db Fm/Eb Fm

in the air look there,

wheel in a wheel in a wheel in a wheel in a wheel in a wheel in a look there,

(55) Fm Eb Dbmaj7 Cm7 Dbmaj7 Eb Fm

way in the mid-dle of the, way in the mid-dle of the, way in the mid-dle of the air.

(60) Fm2 Fm Eb

2. It was strange and

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Fm Eb Eb Fm (65) Eb Fm

beau - ti - ful it was pure de - light, it al - most seemed to glide a - long

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Eb Fm Eb (70) Fm2

float - ing in the sky, float - ing in the sky.

Fm Bbm Eb (75) Fm

Way up in the mid - dle of the air, way up in the mid - dle of the air; —

Fm Fm/Eb Fm/Db Fm/C Fm/Db Fm/Eb Fm

in the air look there

wheel in a wheel in a wheel in a wheel in a wheel in a wheel in a look there

80 Fm Eb D♭maj7 Cm7 D♭maj7 Eb Fm

way in the mid-dle of the, way in the mid-dle of the, way in the mid-dle of the air.

8va

85 Fm Eb D♭maj7 Cm7 D♭maj7 Eb *ritard.* Fm [Wheel disappears]

Way in the mid-dle of the, way in the mid-dle of the, way in the mid-dle of the air.

ritard.

90 Fm Fm/E♭

mysteriously

How will I know it's a
How will I know it's a

slight rit.

95 D♭ Cm D♭ Eb7

vi - sion, Lord? Will it be just as it seems? Can I be sure that I
vi - sion, Lord? Will it be just as it seems? How can I guess when I'm

Cm Fm Fm/Eb Dbmaj7 Db

1. Eb7sus Eb7 2. Eb7sus Eb7

un - der - stand ex - act - ly what it means?
un - der stress and your the mak - er of my

Driving (♩ = 144), in 2

100 Ab G Fm [Four-headed monster appears]

dreams.

Driving (♩ = 144), in 2

1. Look what's
2. What a

105 Eb Db

com - ing now,
scar - y sight,

are those wings of
it must weigh a

110 Bb Fm Gong 115

hair?
ton,

Wha' do ya' see there? Shh
is it a vi - sion? Shh Shh

116 Fm2

120

Eb

What a vi - sion
Then the mon - ster

Fm

Since 1892

Eb

Fm2

Fm

Eb

he did see, a vi - sion to be - hold.
came his way, danc - ing as he came.

It was a mon - ster
And an - y one who

125 Fm

Eb

Fm

Eb

Fm

with four heads danc - ing down the road,
fol - lowed him - ne - ver be the same,

danc - ing down the road.
ne - ver be the same.

130

Bb m

Eb

Fm

Four heads on a mon - ster's bo - dy. Four heads on a mon - ster's bo - dy.

135 Fm Fm/Eb Fm/Db Fm/C Fm/Db Fm/Eb Fm

Four dif - ferent heads, li - on

One was a man who was fol - lowed by an ox while the o - thers were an ea - gle and a li - on

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1. Fm Eb 140 Dbmaj7 Cm7 Dbmaj7 Eb Fm [Repeat to measure 116]

Wig - gle and he wad - dled and he wig - gled and he wad - dled and he spoke with a li - on's roar. [roar]

2. Fm Eb 145 Dbmaj7 Cm7 Dbmaj7 Eb Fm

Wig - gle and he wad - dled and he wig - gled and he wad - dled and he spoke with a li - on's roar.

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[black key cluster]

8va

Fm Eb D♭maj7 Cm7 D♭maj7 Eb Fm

Wig-gled and he wad-dled and he wig-gled and he wad-dled and he spoke with a li-on's roar. [monster disappears]

Fm Fm/E♭ D♭ Fm Fm/E♭ Cm

Now I can tell it's a vi-sion, Lord, now I know just what it means.

155 D♭ Eb Cm Fm Fm/E♭ D♭maj7 D♭ Eb7sus Eb7

I know your plan and I un-der-stand since You're the mak-er of my

160 1. Fm Fm/E♭ 2. Fm Fm2

dreams. dreams.

SCENE 6 [Family living room]
 Stage directions: spotlight on family.

SECOND CHILD: Wow! A four-headed monster! That's awesome!

FIRST CHILD: Yeah... but what did that have to do with Ezekiel and the Israelites?

PARENT: Well... there were four heads on the monster, right?

BOTH CHILDREN: Right.

SECOND CHILD: There was an eagle, an ox, a lion, and a man.

PARENT: That's right... and those heads symbolized God's reign over all forms of life. The beasts of the field, birds of the air, and man.

FIRST CHILD: Then what about the wheel inside the wheel?

PARENT: That too was symbolic. It meant that God has the power to be anywhere at anytime. It was also His way of telling us that we are never alone and that we should always have hope for a better tomorrow.

SECOND CHILD: Then what happened?

PARENT: Well... once again the people were gathered...
[begins to read and fades out]

SCENE 7 [Somewhere in Babylon]
 Stage directions: spotlight fade on family and stage lights come up. Once again, several Israelites have gathered. They are mumbling to themselves.

EZEKIEL: That's really the way it happened. I wouldn't lie to you.

FIRST ISRAELITE: Now you want us to believe that your God is a four-headed monster? What kind of a freak is he anyway?

ALL: *[laugh and taunt Ezekiel]*

SECOND ISRAELITE: I think Zeek's the freak!

THIRD ISRAELITE: I think he's been in the sun too long!

FOURTH ISRAELITE: What a loser!

ALL: *[taunt Ezekiel again]*

EZEKIEL: Please... have hope... through my visions God is trying to show you He cares!

SECOND ISRAELITE: Well, if He cares so much, why doesn't He send a monster to the King's palace? That'd shake him up!

FIFTH ISRAELITE: It's too late Ezekiel... Forget it! We'll never go home...

FOURTH ISRAELITE: Ezekiel... we want to go home now! We've heard enough about your dreams. We want action! *[all leave as they quietly discuss the situation.]*

SONG: "WHEN HOPE IS GONE"

When Hope Is Gone

Words and Music by
WILLIAM ANDERSON

Mysteriously (♩ = 76)

F#m2 *mp*

F#m

D

F#m2 [obligato inst.]
[2nd time only]

1. When hope is gone and love just can't be found, this world will end.
2. When hope is gone and friends just can't be found, this world will end.

10 F#m

D

3

F#m [2nd time only]

When hope is gone and mu-sic cea-ses to sound, He'll be your friend.
When hope is gone and sad-ness co-vers the earth, He'll be your friend.

15 Dmaj7

G

For God breathes hope through-out the land. He brings

love _____ to ev - ery man, so sing a - le - lu - ia,

so sing al - le - lu - ia. ia.

brightly

Tambourine *mp* *F#m* *E* *D* *30*

* Bah - rūk ha - sheym A-do-nai, _____ bless - ed be the name of the

Lord. Ba - rūk ha - sheym A-do-nai, _____ bless - ed be the name of the

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35 Lord. Bless-ed be the name of the Lord. (Obbl. inst.)

40 E D F#m We'll sing His prai-ses, sing

45 E D C# F#m la, la, la, la, la, — sing sweet phra-ses, sing la, la, la, la, la, — We'll sing His prai-ses, sing

50 E D C# F#m la, la, la, la, la, — sing sweet phra-ses, we'll sing un-to the Lord.

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Tambourine
(2nd & 3rd time only)

F#m C# F#m E

I Ba - rūk ha - sheym A - do-nai, _____

II We'll sing His prai - ses, sing la, la, la, la, la, _____

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Tambourine - simile

D C# F#m E

I bless - ed be the name of the Lord. Ba - ruk ha - sheym A-do-nai, _____

II sing sweet phra - ses, sing la, la, la, la, la, _____ We'll sing His prai - ses, sing la, la, la, la, la, _____

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D C# Bm C#m

I bless - ed be the name of the Lord, bless - ed be the name of the Lord.

II sing sweet phra - ses, we'll sing un - to the Lord. We'll

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2. Lord. Bless - ed be the name of the Lord.

Chords: C#, Bm, C#, F#m, (60) F#m, (obbl. inst.), F#m2

8va

slowing to the end

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SCENE 8 [Somewhere in Babylon]
 Stage directions: Ezekiel kneels in prayer.

EZEKIEL: The people don't believe me, Lord. I must not be doing a very good job.

VOICE OF GOD: You have spoken well Ezekiel, for my people do not yet understand the power of God... Close your eyes and open your mind to envision a desolate valley. A valley full of bones... dried and scattered. What sayest thou, Ezekiel. Can these bones live?

EZEKIEL: If you say so, Lord.

VOICE OF GOD: Go then to you people, O Son of Man, and take them to this deserted Valley of Dry Bones. Reveal that these bones are the House of Israel... dried and without hope. Therefore prophesy and say unto them. Thus saith the Lord: "Behold, I will open your graves, and raise you from your graves, O my people; and I will bring you home into the land of Israel. I will put my spirit within you and you shall live." Prophesy upon these bones and say unto them, O ye dry bones, hear the word of the Lord.

SCENE 9 [Valley of the Dry Bones]

Stage directions: Stagelights fade. A spotlight is provided for soloists and various lighting techniques are cued by the musical score. All skeletons should be in position before the song begins. The use of black light is encouraged to enhance the affect of dancing bones.

SONG: "DEM DRY BONES"

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Dem Dry Bones

Mysterious swing (♩ = 126)

Words and Music by
WILLIAM ANDERSON

5 *p* Ooo _____

pp Since 1892 simile

[dry ice should begin now] 10 Ooo _____

15 Dem bones dem a dry bones, dem bones dem a

20 dry bones, dem bones dem a dry bones. The Lord's gon-na bring dem bones a-live. 3

3

25

Rise up bones. [snap]

Spoken Solo:

Since 1892

30

[snaps cont.] Now God ap-peared in the mid-dle of the night said, "Ez - e - ki - el here's the plan:

35 [end snaps]

we've got-ta shake things up, op-en some eyes, spread-in' hope throughout this land."

All: *p*

40

Ooo

simile

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(45)

Ooo _____ Dem

Since 1892

(50)

bones dem a dry bones, dem bones dem a dry bones, dem bones dem a

(55)

dry ___ bones. The Lord's gon-na bring dem bones ___ a-live. _____ Rise

(60)

up bones. [snap] "Take all the peo-ple to the [snaps cont.]

Spoken solo:

(65)

val - ley of the dry bones, non - be - liev - ers too. I'll show all those folks that

The musical score for measures 65-70 features a vocal line with lyrics and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand, with some chords and rests. A large watermark 'HOPE Publishing Company' is overlaid across the score.

Since 1892

[end snaps]

(70)

make all the jokes what the pow - er of the Lord can do!"

The musical score for measures 70-75 continues the vocal and piano parts. The piano accompaniment features a steady bass line and chords. A large watermark 'HOPE Publishing Company' is overlaid across the score.

All:

(75)

Ooo _____ Ooo _____

simile

The musical score for measures 75-80 shows the vocal line with a long note and the piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. A large watermark 'HOPE Publishing Company' is overlaid across the score.

(80)

Dem bones dem a dry bones, dem bones dem a dry bones, dem bones dem a

The musical score for measures 80-85 continues the vocal and piano parts. The piano accompaniment features a steady bass line and chords. A large watermark 'HOPE Publishing Company' is overlaid across the score.

(85)

dry — bones. The Lord's gon-na bring dem bones — a - live. ————— Rise up

(90)

Since 1892 Spoken Solo:

bones. ————— [snaps] [snaps cont.] Well the peo - ple came out, I'm

(95)

sure with - out doubt what they saw would make a grown man shake. For the

simile

[end snaps] ritard. slowly (100) [all lights out]

bones on the ground started mov-in' a-round and the noise was sure-ly all they could take. [scream!]

[Turn on blacklight]

Group I – Sticks [Bones begin to appear]

105

softly

Group II – Cabasa*

Timpani (G, D)

"Boing" **

115

Bells – TD (Thumb damped)

120

Group I, II

Timpani

*Substitute sand blocks or any rhythm instruments.

**Affect by striking timpani while depressing tuning pedal.

Bells

125

Group I

Group II

Timpani

Tambourine

Slide Whistle

Piano

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Bells

130

Group I

Group II

Timpani

Tambourine

Slide Whistle

Piano

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Voices

Dem

Bells

Sk

Group I

Group II

Timpani

Tambourine
Slide Whistle

Piano

140

bones dem a dry bones, dem bones dem a dry bones, dem bones dem a

145

Gm

dry — bones. The Lord's gon-na bring dem bones a-live. Rise up bones,—

Db7 (150) Gm Ab

rise up bones, — rise up bones, — rise up bones, —

(155) Fm C D (160)

rise up bones, — rise up bones! [Bones begin to disappear into the ground]

simile

(165)

Ooo — Ooo —

(170) [Bones are gone]

Rise up bones!

sticks whistle

Timp.

Stage directions: Spotlight on the family.

FIRST CHILD: Sure wish I could have been there! What a sight that must have been.

SECOND CHILD: Now I understand the meaning of the puzzle! God gave hope to the people by showing them His spirit is never dead.

FIRST CHILD: And... that He's always with them, everywhere.

PARENT: And that, in God, there is always hope... no matter what happens, He's always there to give you strength and support. As it turned out... the Israelites finally got the message. Soon after that... they were allowed to return to Jerusalem. [Reaching for another book on the floor] Now... before you go to sleep, I'd just like to share something I read this morning... Do you remember a person in the Bible named Isaiah?

FIRST CHILD: Wasn't he one of God's prophets?

PARENT: Yes he was. In fact, he was a prophet long before Ezekiel was even born.

SECOND CHILD: Do you think he ever knew Ezekiel?

PARENT: No... I don't think they ever knew each other, but they did know God and that's the important thing. Even though they lived at different times and places... God was their strength and eternal hope.

SONG: "WHERE EAGLES FLY"

Where Eagles Fly

Words and Music by
WILLIAM ANDERSON

Parent's Intro: [as if reading from a book]

5

Have you ever watched an eagle soar on windswept currents high above? And

Freely

mp

10

marveled at it's majesty like the power of God's almighty love. Our lives too are much like that for no matter what

we try. Only God can lift us up where only eagles fly.

Gently

G2

C/G

15 G2

rit.

C/G G2 D/F# Em Em/D (20)
 They that wait on the Lord, _____ shall re -

C Bm Since 1892 Am9 Dsus (25) D7
 new their strength, shall re - new _____ their strength.

G D/F# Em Em/D (30) C
 They that wait up - on the Lord, _____ they shall mount up with

Bm Am7 D G (35)
 wings, as ea - gles, they shall walk and not faint. _____ Spread your

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Gm Gm/F E $\flat$ F

wings and car - ry all of our sor - row a - way. Spread the

40 Gm Gm/F E $\flat$ Dm

joy of hope and love through our land. God be

Cm7 45 Dm E $\flat$ Dsus D 2nd time (p. 50) to CODA

with you, al - ways, Hold his migh - ty hand.

2nd time (p. 50) to CODA

50 G2 D9 Em Em/D C9

They that wait on the Lord, shall re - new their

55

Bm Am9 Dsus D7 G

strength, shall re - new — their strength. — They that

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60

D9 Em Since 1892 Em/D C Am

wait up - on the Lord. — They shall mount up with —

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65

Bm Em7 Am7 D Em

wings — as ea - gles they shall walk and not faint. —

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70

Am7 D G (p. 48) D.S. al

As ea - gles they shall walk and not faint. — Spread your (p. 48) D.S. al

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50 CODA G D/F# (75) Em G2/D G/D C

I They that wait on the Lord shall

II They that wait on the Lord shall re - new their

CODA

I re - new their strength. They

II strength, shall re - new their strength. They that

Bm Am9 (80) D G

I that wait on the Lord, they shall mount up with

II wait up - on the Lord, they shall mount up with

D/F# Em (85) G2/D G/D C Am

I

II

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I Bm7 Em7 (90) Am7 D7 Em
 wings, _____ walk and not
 II wings, _____ as ea - gles they shall walk and not faint, _____
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Em/D faint. Am7 (95) D7 G
 _____ May God lift you where ea - gles fly! _____
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Em7 G (100)

 rit.
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SCENE 11 [Family living room]

Stage directions: During the song, both children fall asleep on the floor.

PARENT: [Notices that both children are asleep] Looks like I read just one too many. It's been a great night though. Not quite what I expected, but then, that's life. Hope they learned something... did I say hope? Oh well... thanks Ezekiel. And thank you God for showing your people that hope is alive and well!

SONG: "HOPE IS A HAPPENIN' HERE, HALLELUJAH!"

HOPE Publishing Company
Since 1892

Hope Is a Happenin' Here, Hallelujah!

Freely, with rubato (slow Gospel)

Words and Music by
WILLIAM ANDERSON

B $\flat$ **B $\flat$ /C**

When you're

mf

5 F2 F7 B $\flat$ F2 3 F/E 3

down _____ and out. All 'ya do is pout. And you

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Dm (10) G7 C C7
 feel like you're rea - dy to — cry. Like the

F2 F (15) Bb/C
 bones — of the dead, — you will dance in -

F C/E Dm Bb/C F/C C
 ritard. ritard.
 stead, — If you have hope then you'll come — a -

♩ = 112, with driving beat
F

(20)
 live. — 'Cause we've got

♩ = 112, with driving beat

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F

(25) Bb

hope. Glo - ry hal - le - lu - jah! Hope is a hap - pen - in' here.—

F

G

— Spread the news. Glo - ry hal - le - lu! There's no - thing left to fear.—

(30) C

F

F/Eb

Bb/D

— So don't hang your head and buc - kle your chin.— Don't e - ven shed a tear.—

F

(35) Bb

C

F

F/G

F/A

Bb

— Just shake your hands and rat - tle your bones — 'cause

F/C C F (40)

hope is a hap-pen-in' here! — Just shake those

F Since 1892

bones a - live, just do the ho - ky po - ky and the ol' hand jive. Just

Bb C (45) F F/G F/A Bb F/C C

shake your hands and rat - tle your bones 'cause hope is a hap-pen-in' here —

F G7 F/C C 1. F 2. (50) F D7

— Yeh! hope is a hap-pen-in' here. We've got —

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Since 1892

55

60

65

Just shake your hands and rat - tle your bones 'cause hope is a hap - pen - in' here. —

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G

Just shake those bones a - live just

70 C C D G G/A G/B C

do the ho-key po-ky and the ol' hand jive. Just shake your hands and rat - tle your bones 'cause

75 G/D D G A7 G/D D7 G

hope is a hap-pen - in' here Yeh! hope is a hap-pen - in' here. Just

80

shake those bones a - live, just

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do the ho-ky po-ky and the ol' hand jive. Just

shake your hands and rat-tle your bones—'cause hope is a hap-pen-in' here,— Yeh!

hope is a hap-pen-in' here.— Hope is a hap-pen-in'

here!—

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